## ncess Plays Blood-curdling

Neglected Lady" Makes Record for Brevity

## intette of Sketches Interests

of Varied Entertainment in Metropolis Reaching From Lurid Melodrama to Keen Comedy.

#### By Vanderheyden Fyles

recall the words they said in anger and which so impressed the landlord. Harry Mestayes Charles Mather Lewis Edgard Emetle Polini THIS diverting little farce, called THIS diverting little farce, called "The Neglecied Lady," was taken from a French source by Rol Cooper Megrue; was turned into pointed, hatural English; and was acted in just the right key of exaggeration by Emelie Polini and, especially, by Harry Mestayer, with Lewis Edgard and Charles Mather serving usefully in minor parts. The next piece is probably the scortest ever acted in New York, it lasts only seven minutes. Within that time "The Hard Man," by Campbell McCulloch, introduces us into a conference among war correspondents in an longilish officer's tent in the Soudan. The commander-in-chief brings in a capitive, apparently an Arab, but actually a white man, as is revealed when the general strips him to the walst. The disguised Englishman has turned traitor to his people, aiding their enemy with knowledge obtainable nowhere else, "But you were a man once, be one now." the stern commander says, landing him a revolver and looking, significantly into his eyes. And the man goes outside the tent and shoots himself. Whereupon his captor says. "He was my son," It cannot be said that the seven-minute drama amounted to much; but the excellent "setting" gave it atmosphere and the virility and sincerity of the acting—Holbrook Ellim and William O'Neil as the general and his son, and Langdon Gillet, Vaughan Trevor, Mr. Edgard, Mr. Mather and Mr. Mestayer in the other roles—gave it strength. "The Neglected Lady," MAN-Br Campbell MacCulloch N THE DARK-By Maurice Level Harry Mestmayar Lewis Edgard Vaughan Trevor Langdon Gillei Marion Lindney May Buckley ONE-By Laurence Rining. (Prinby F. Schumacher, seef Theater, i Emili Berna Karl Steinder Flora Anglei Merer Flora Anglei Meyer Elgen Conrad Ernut Fred Schirmer Carl Hoefer Lieschen Schumann August Schuller Garl Walter Garl Walter Garl Walter Garl Walter Garl Walter Guto Moyer Dora Bregresska Elice Floract Alfred Schwarze Mayle Schull Lizzie Eckert Fred Wienne Grete von Mayhof Jacob Brusk drama by F. Schumacher

a basten to applaud and con-

in the smallest in New

spite of its reaching its first this month, has been, from a self-proclaimed place of and shocks and horrors. But sensutions have dered to in almost every plays that were offensive

to good taste or moral or if decemy. Now the Frincess forward a bill of five new that are no less startling, in use arturily blood-curdling, at stooping to anything worse at one of villgarity, in the fifth bid playlet.

If the curtain on the first a well up and in its place. A tid sife is in hysterics over the research of her husband, sift he rushes in, but only to a fast he must immediately selare sum of money to save ton arrest for a shortage dishin the funds of the bank in he works. She knows no way

plate the Princess theater.

THE next piece was the "horror" of the bill, and, be it said, an entirely successful, man-sized horror for people who enjoy being startled, terrified and nanseated. It came from France, where these things are well done; was called "The Kiss In the Dark," and was written by Maurice Level. A man whose recovery is impossible, is seated in a large chair, with his back to the audience. It is seen only that his face and head are almost completely covered with bandages. Breaking with his mistress, she had thrown vitrol in his face, hidcowsly eating away his features and burning out his eyes. His suffering is frightful and his fate is sealed. The woman is at that moment on trial. Yet the victim's brother and his doctor, who had urged him to go into court as the strongest evidence against her, discover that his leniency has gone further; he has even held back the deposition that was to have served in his stead. It appears that, in spite of her unspeakable inhumanity, he still loves the woman. He contrives to get her to come to him, Also, he manages it that the house is absolutely vacant but for themselves. The woman is utterly abashed at his forgiveness; she moans hysterically of her contrition. For his great magnanimity he craves one favor. He begs for one last kiss. She is horrifled at the thought. Yet he begs so hard and he has been so superimmanly generous, that she makes a supreme effort, pulls herself together and goes to him. Then he seizes both her hands in the strong grip of his. He tells her vividly of the torture he has suffered and of the awful hideousness of nis face. She screams and pleads in terror. He did not appear against her, hisses madly, because any punishment the law would administer would be too insoficient for her erime. He will give her this last kiss, but it shall be in blackness to her as well as to himself. For while he holds her struggiling hands in one of his, he opens a bottle of vitriol with the other and slowly pours it over her face and into her eyes. The play ends with the woman writhi THE next piece was the "horror" of

This pretty playlet, with the minor parts played adequately, was acted with extraordinary power by Harry Mestayer and May Buckley as the man and woman whose love story ended in vitriol.

CALM, poetic, restful dream-A CALM, poetic, restful dreamplay was indeed welcome after that. Again the acting and the scenic investure were of great help to the author. The piece was called "The Fountain," and was by C. M. S. McLellan, author of "Leah Kleschna" when seriously inclined, and of "The Belle of New York," and "The Pink Lady" when in a bilthesome mood. Like most professional cynics, Mr. McLellan is highly sentimental when caught unawares. The scene is a beautiful, stately park in Parls, just before dawn. A gendarme apprehends a tramp, lurking mysteriously



Miss Marjorie Rambeau, accomplished leading lady of the Utah theater stock company, who plays the part of Kate Vernon in "In Mizzoura" all this week, beginning tonight.

around a marble fountain. He has seen the man there before, and at this strange hour. The raspicker confides in him. He once was an attain of some promise. Many of his fellow-students had since attained great fame. One was the sculptor of the statue in the park. He it was who stole away the girl who had lived with him a year and made his life. She was the model for the figure on the fountain, to which he comes at dawn with offerings of wilted flowers, picked up in the streets



Harry Lauder.

of Paris. His ambition died when she left him. He fell lower and lower until he finally became a rag-picker. Then the old man sleeps, and in his dream the statue talks to him; a collection of trite senti-mentalities that indicate that it was not loss of her conversational bril-liancy that broke the artist's heari,

THE fifth and final piece, a duologue, called "It Can Be Done," written by Lawrence Rising, and excellently acted by Miss Euckley and Mr. Blinn, was novel in its setting. It showed the back platform of an observation car, full size, and facing the spectators squarely, with black curtains indicating the surrounding night outside. Something of that sort has been done before; but the oddity of this reproduction of a train at sixty miles an hour was that the platform swung from side to side, and jumped, and jarred, with the speed. A typical "traveling man" from New York—"I'm a New Yorkers, was his repeated boast—was sitting on the observation platform, smoking quietly, inasmuch as he could get no sleeping berth. A woman got on at Rochester, and came out on the same pretext. But the fact was, she had spotted the calesman's fat roll and sworn to herself "it for mine." The duologue was made un of the bleached blonde's several tricks to separate the fat man and his fat wad, including a threat and pretended aftempt to jump from the train, to desperate was her need, she said; and an elaborate plot, which fooled the conductor for a time, to make it appear her fellow-traveler had locked her out with himself and assaulted ber. But the New Yorker, was too slick for her games. Reaching Buffalo, he got up to leave the train, puffed up with pride in his own alert wit—"I'm a New Yorker, and you can't fool New Yorkers," he repeated, throwing ont his chest while the woman defty slipped his whole pile out of his pocket. Showing that "It can be done."

It certainly has been a week of varied entertainment, reaching all

IT certainly has been a week of IT certainly has been a week of varied entertainment, reaching all the way from lurid, realistic and materialistic melodrama to intellectual humor transmitted, by unadded platform entertainers, by means of the subtlest suggestion. Beatrice Herford and Frank Speaight supplied an afternoon each of sheer delight. We have become accustomed to expect much of Miss Herford's annual series of matinees, and, be it said, she never disappoints us; but, so far as I know. Mr. Speaight is a newcomer to New York. He is a tall, lank, unattractive Englishman who comes quietly onto an empty stage and gives no promise of holding our attention for fifteen minutes, let alone two hours. The programme had announced him as "England's Sreatest interpreter of Dickens," and further made known that the next performance would consist of scenes from "Pickwick Papers." Hardly and Mr. Speaight begun the chapter in which Mr. Pickwick, having decided to engage a manservant, informs Mrs. Bardell of his purpose, but in such a way that she mistakes it for a proposal of marriage, than the audience was entirely under the spell of his uncommon art. This consists chiefly in selecting a few representative traits of a character and sketching them in a few broad, declaive strokes of the penell, so to speak in a way that creates an impression far more vivid Lun a finished and minute portrait. Of course, the late Charles Dickens is not to be entirely overlooked! But it is unusual to find an actor capable of suggesting an eccentric character without the aid of makeup or any such accessory whatsoever, and it is more exceptional to find that impersonator capable of handling two and three, and sometimes six and seven characters in the same sense, without the least confusion. Mr. Speaight has the advantage of a very clever arrangement of Dickens. Five typical, highly comic incidents in Mr. Pickwick's experience have been selected; and they have been very adroitly pruned of all but the essential dialogue, with pages upon rages of description (for which Dickens got space rates) dropped out altogether or reduced to two or three brief lines. As the woman sitting next to me remarked: "Well, this is the my to read Dickens—all the fun and no long stretches in between."

Beatrice Herford's method in exposing the weakness of her sex by means of the slightest, barely perceptible exaggeration is too well known to need description or enthusiaste praise at this time. She is a great artist. Other actresses and monologists might be found who could get as much humor out of the Pay-Station Girl who remarks. "Sure, you don't call a gentleman by his first name the minute he comes in, do you? You gotta leave something to the future." But the finer, more authentle humor of "The Lady from England" is delightful. "For orphanages in England, we always solicit help from prominent orphans. There is Sir Wilfrid Laurier. He is 70 years old, to be sure, but still he is an orphan. I

mid-ocean and, though they knew the latitude and longitude perfectly, nothing could be done about it. Again, there is the breezy American girl on shipboard, firting with the ship's doctor, whom she had snubbed in spite of the fact that the purser said he came of a very good family. "Clergyman's son; not swell, but respectable." Mother was crazy over art galleries because she studied art the year before she was married and knew all about pictures. The girl herself never could forget Notre Dame, because in the dark entrance she had met Carrie Speneer and got from her the address of the lace handkerchief place that Carrie had forgotten to give her.

THE stage keeps abreast of the press as well as it can. Surely it is quick work to get the Zabern incident onto the stage when it is little more than a month old. The play called "Zabern" is naturally of livelier interest to Germans than to Americans, and so, appropriately, isrevealed at Adolf Philipps little theater. It is understood to have been written originally by a journalist named Schumacher, a Socialist Democrat and editor of a newspaper published in the town of Zabern, in Alsace, where, you will recall, Colonel Von Reuter and Lieutenant Schad of the Nincty-ninth infantry were recently tried by court-martial for making illegal arrests, willful assaults and generally disturbing the peace. One of the charges that especially aroused indignant sentiment was that one of these officers had wantonly wounded with his saber a cripple who scoffed at the military. But both soldiers were acquitted; the verdict was halled as a victory for militarism and denounced by more radical Germans as an indorsement of "saber rule" and defeat of civil law, and, when excitement was near its height, it was fanned into full flame by the report that the crown prince had telegraphed the commandant at Zabern, praising his action and urging him to continue his severity.

The drama of "Zabern," which would appear to have been touched up for New York by the introduction of "comedy relief by Mr. Phillipp himself or some other adopt at pleasing German-American taste, is wholly serious in its central theme. This concerns an old Alsavian impleeper, French by birth and early training. German by later necessity, a veteran of the Franco-Pruestan war, but peaceable and willing to speak German and fly the German flag over his inin, which is a rendezvous for officers stationed at Zabern. Also, there are his grandson and the girl the boy intends to marry, a waitress at the tavern. It is because of his impetuosity in rushing in to greet her and his grandsdad, without seeing a smart young officer and paying him to salute march off, halt, turn back, and so on: and commands him to say "I am a Wackes," a word which, it appears, means Alsacian, but th

### AT THE THEATERS

(Continued from Preceding Page.)

attacking party, and fearing that he may be killed, manages to escape from her house, and after gaining the shelter of the woods, attracts his attention, and together they flee, mounted upon his horse. The other members of his band seeing what has happened, follow in hot pursuit. The lovers urge their horse to full speed to take a road which leads directly to a precipitous cliff which drops sheer into the river. Before real, izing the danger shead they are upon izing the danger ahead they are upon it, and the horse, in the mad race for life, is unable to stop in time, dashes madly from the cliff into space. Horse and riders fall into the waters below, and providentially are uninjured and able to swim to safety on the opposite shore, for their pursuers, realizing that they have gone over the cliff, have given them up for lost.

Old man Gibbs has seen the daring feat, and admiring such great courage and fortitude, prevents his son, the girl's brother, from sending a death messenger from his rifle to the heart of young Bob. Later the boy and girl, wandering through the woods, meet the old man and his son, and the last of the Dawsons becomes the accepted hus-

the Dawsons becomes the accepted husband of Mary.

This picture is remarkable on account

of the jump taken by the horse and riders from so great a height as is shown in this picture, and makes a climax unusual in its intensity and excitement. It must be seen to be appreciated. The programme for today will include

special two-part feature by the Kalem ompany entitled "The County Seat Var," a story of a desperate effort on the part of a group of politicians to wrest the county seat from a rival town. The cast in this picture is a large one, including G. A. Williams, Helen Holmes, N. Z. Wood and Charles Wall.

A screamingly funny Vitagraph com-edy, "Bundy's Birthday." featuring the famous photoplay comedian, John Bunny, will also be presented. An Edi-son drama, "His Grandchild." with Mary Fuller in the leading role, and an Essanay drama, "Speak No Evil," with Richard C. Travers and Irone Warfield in the leading roles, will also be presented on today's programme, which will run today only. The performances will be continuous from 12 noon to 11

TOHN BARRYMORE, the distinguished dramatic favorite, is to appear in the moving picture version of the celebrated comedy-"An American Citizen," produced by the Famous Players at the Rex next Monday, Tuesday and Wes-

"The Great Leap," a Remarkable Feature Film to Be Presented at the American Monday



Robert Harron and Mae Marsh, appearing in "The Great Leap," a four-part feature film, a stirring melodrama of Kentucky life, which comes to the American theater the first three days of this week, commencing Monday. There will be no advance in prices.

harles the coming week by the Rex theater all-soloist orchestra will include:
Operatic selections from "Rienzi" (Wagner) "Traviata" (Verdi), "Marituring (Wagner) "Traviata" (Verdi), "Marituring (Wallace), ballet soute from a Edi "The Queen of Sheba" (Goldmark), with prelude to "The Deluge" (Sainturing and selections from "The Red Widow" (Gebest).

(Gebest). "Michael Arnold and Dr. Lynn," a two-part Rex drama, in which a man, wrongfully sentenced, does not secure his vindication until after he has broken out of jail, is the feature for to-

OMAINE FIELDING, playwright and actor for the Lubin company, has written and produced a most powerful three-act photoplay en-"The Blind Power," in which he also plays the leading role, that of Coke Moral, a drug fiend. Coke, who The conjunction of this famous fa-1 is left independently rich by the death

# Dramatic

Merie Maddern, who appears in the eading feminine role of Marsinah lu 'Kismet," with Otis Skinner, is a daugher of California. Her father, William . Maddern, long has been known in San Francisco business circles, while her mother, prior to her death, was a leading spirit in the literary life of that city. Mrs. Maddern achieved note as a thinker and writer on the subjects of modern literature and drama. Her powers of analysis, criticism and interpretation

ilterature and drama. Her powers of analysis, criticism and interpretation were distinguished. Miss Maddern's reading and studies were directed sedulously by her mother, who warmly encouraged her ambition for the stage. To acquire familiarity with the theater, she "went on" during San Francisco engagements of Madame Bernhardt and Maude Adams and later attained some experience in an Oakhand stock company.

In the autumn of 1997 Miss Maddern went to New York to fulfill an engagement under Harrison Grey Fiske's management. She appeared in the support of Mrs. Fiske the early part of that season as Izz in "Leah Kleschna." When Mr. Fiske produced Edward Sheldon's "Salvation Nell" in New York the following season, Miss Maddern appeared as Sal. The next spring she was seen in the leading ingenue part in Thomas Dickenson's "The Unbroken Road." which Mr. Fiske produced while Bertha Kallsh was starring under his direction. The next season Miss Maddern was seen in Rupert Hughes's drama, "The Bridge," originating the light comedy part of Alicia Pond. After that she returned to Mrs. Fiske's support and was seen in several roles, notably Dina Dorf in "Pillars of Society." Mrs. Leavitt in "Mrs. Bumpstead-Leigh," Lady Jane in Becky Sharp' and the Spirit of the Mother in Hauptmann's "Hannele." At the opening of the season of 1916, Mist Maddern appeared at the New Heater in New York as Milk in Masterlinck's "The Blue Bird." When Mr. Fiske produced "Kismet" at the Knickerbocker theater in New York as Milk in Masterlinck's "The Blue Bird." When Mr. Fiske produced "Kismet" at the Knickerbocker theater in New York the same season, she was cast for the part of the slave girl, Miskah, which she played throughout the New York run and all of last season on tour. Her development had been so continuous and successful that the present season Mr. Fiske selected her to play the leading part of Marsinan, Haif's daughter, in the Knoblauch play.

Miss Maddern possesses charm, beauty and mentality of a high order, together with a sympathetic spir

several roles. E. H. Sothern and his company of fifty players come to the Salt Lake theater on Friday and Saturday, February 27 and 28, for an engagement covering three performances, during which two plays will be seen. "Hamlet" will be given a single performance on Saturday night, the Friday night and Saturday matinee being of his parents, becomes addicted to the drug habit, which eventually shatters his brain and destroys his eyesight. He discovers that he has supernatural power over those around him and he makes use of this power to rob friend and foe alike of their talents. His sister is a gifted writer and he steals the works of her brain and publishes them as his own, leaving her a mental wreek. Again he meets an old inventor and draws from him his power of thought, stealing his invention mentality. Retribution finally overtakes this remarkable accorded with the destroyers that he beginning of the scasson for use at wednesday matiness only, but fits entitle the scale of the prescribed limits, and so potent has been its lure with theatergoers that Mr. Sothern is now making it a distinct feature of his repertoire. It will be recalled as not only intensely interesting in theme and treatment, but of uncommonly fine literary quality as well, and it placed Mr. Sothern in the front rank of comantic actors. The complete original cast selected for the revival will be seen in this city. Unusual praise has been won by Elizabeth Valentine and Helen Singer for their fine work in the chief feminine roles. Miss Valentine has also secored a notable success as Ophelia in "Hamlet." devoted to Justin Huntley McCarthy's



Fritz Kreisler, world-famous violinist, at Tabernacle tomorrow (Monday) night, February 16.

vorite of the American stage with a of his parents, becomes addicted to the play that is recognized as one of the drug habit, which eventually shatters vorite of the American stage with a play that is recognized as one of the greatest comedy successes in modern dramatic history marks another decisive step in the forward march of the photoplay. "An American Citizen," by Madeleine Lucette Ryley, an international comedy romance with many laughs and a few sighs, presents the noted star in a role almost personally suited to himself.

So real is his performance, so unaffectedly faithful his impersonation, that unconsciously we find ourselves sorrowing in his manly griefs and delighting in his exuberant joys. We seem to the photoplay, which eventually shatters drug habit, which eventually shatters his brain and destroys his eyesight. He lidicovers that he has supernatural power over those around him and he makes use of this power to rob friend and foe alike of their taleuts. His sis to an international three part is a gifted writer and he steals the works of her brain and publishes them as his own, leaving her a mental wreek. Again he meets an old inventor and draws from him his power of thought, passed to the photoplay.

lighting in his exuberant joys. We follow him through all the rapid complications of the play with a sympathetic interest wholly removed from the impersonal attitude of the mere on-looker; with something of an individual association with his exciting career and

association with his execting career and its victories and defeats.

John Barrymore invests the character of Beresford Cruger, the young American, with a lovable naturalness and with a degree of reality and ideality difficult to resist. The play is very tender and human. "An American Citizen" is not only true to his flag, but also to himself and his public.

The production is made up of four

The production is made up of four rollocking reels, with humorous situations throughout. It is one of the few long film productions with a sustained comedy interest. Mr. Barrymore is ir resistible, and the play is wholly fasci-

Special numbers to be given during

German officers there. His grandson, having been imprisoned at the wilm of the officer, escapes. He comes secretly to the inn. to arge his sweetheart to cross the border into France with him, but he is discovered by a German soldier and show expiring in the girl's arms. On this tragedy the curtain falls, while a double quartette in the wings sings. "Die Wacht Am Rhein," a proceeding whose significance escaped me unless it was simply Manager Philipp's bland, hald sop to the feelings of his patrons. Still, my German is not of the best: the expiring box might have said. "Before dring, I should like to hear care more that stirring rong. The Wacht Am Rhein," or a music cue to that effect.



Scens from "An American Citizen"—John Barrymore, with the Pa-mons players at the Rex next Monday, Tuesday and Wednesday. This is the scene in which it is discovered that a member of the firm has absconded and the firm name and title is amended to suit the new conditions. It is one of the many highly humorous situations in the famous comedy



and Editha Kelly as Tyltyl and Mytyl in "The Blue